**ASSESSMENT SCHEDULE**

**English 90851 (1.3): Show understanding of significant aspects of unfamiliar written text(s) through close reading, using supporting evidence.**

**Evidence Statement 90851**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Question One** | **Achievement** | **Merit** | **Excellence** |  |
| **Describe** | **Explain** | **Appreciate** |  |
|  |  |
| 1. Note: Question | A response that shows | A response that shows **convincing** | A response that shows **perceptive** |  |
| (a) is designed | **understanding** will explain an | **understanding** will explain an | **understanding** will explain an |  |
| to scaffold | aspect of setting or action used | aspect of setting or action used | aspect of setting or action used |  |
| candidates | to help the reader understand the | to help the reader understand the | to help the reader understand the |  |
| towards | girl’s feelings, and have supporting | girl’s feelings, and have supporting | girl’s feelings, and have supporting |  |
| Achievement. | evidence. | evidence. | evidence.. |  |
| Candidates must | NB An answer showing | NB A convincing answer will | NB A perceptive answer will ***explain*** |  |
| explain at (a) iii, |  |
| (b) or (c) to gain | understanding ***will make a*** | ***explain how significant aspects*** | ***ideas in terms of the purpose*** |  |
| Achievement. | ***statement and explain it in terms*** | ***of the extract work together to*** | ***of the extract to portray the*** |  |
|  | ***of the effect/meaning created***. | ***create meaning***. | ***character and build tension by*** |  |
| The points in bold |  |  | ***using elements such as setting,*** |  |
| describe what is |  |  | ***action, dialogue etc***. A typical |  |
| expected to meet |  |  | ‘E’ answer will refer to 3 or more |  |
| the criterion at |  |  | specific techniques in the a-c |  |
| each level. |  |  | answers. |  |
| The additional |  |  |  |  |
| ***LINES 1-14*** | ***LINES 1-14*** | ***LINES 1-14*** |  |
| points suggest |  |
|  |  |  |  |
| ways in which | (i)’wide-eyed’ / ‘curl my knees into | Verbs are used to show her | Present tense verbs help create the |  |
| the quality of | my chest’ / ‘my breath catches’ / | appearance and action which show | immediacy of her feelings. |  |
| understanding may | ‘dread pinches at my throat’ | she is very worried to begin with | (‘I stare’/’the night is black’ / ‘the |  |
| be ‘stepped up’ | (ii) she is described as feeling scared | and can’t sleep, even before she |  |
| noise sounds like’). The assonance / |  |
| from Achieved, | (i)’dark’ / ‘black’ / ‘silent’ / | hears something. | rhyme of ‘wide-eyed’ shows us she |  |
| to Merit, to | There is no bright colour mentioned |  |
| ‘unknown’ / ‘muzzy’ | is not feeling sleepy. |  |
| Excellence. |  |
| in any setting and the action, as | The writer shows that settings |  |
|  | (ii) the setting is made to sound |  |
|  | in most scary situations, is in her |  |
|  | inside and outside the room are |  |
|  | sinister and frightening for her | ‘brain’, in her ‘mind.’ Using words |  |
|  | ‘equally black’ and ominous and |  |
|  |  | with negative connotations supports |  |
|  |  | this is confirmed when the girl has |  |
|  |  | the idea that the girl has reason to |  |
|  |  | to ‘reach for’ her clothes, ‘stumble’ |  |
|  |  | be on edge. |  |
|  |  | to dress, and can only hear, not see, |  |
|  |  |  |  |
|  |  |  | ‘one of her room-mates’. The totally |  |
|  |  |  | dark scene helps us understand her |  |
|  |  |  | fear. |  |
|  |  |  |  |  |
|  | (i) ‘the claustrophobia of night, of the | ‘Claustrophobia’ shows she is | The triple construction helps us |  |
|  | unknown, of dread’ | scared of being shut in. The | understand that the girl believes |  |
|  | (ii) the dark setting itself is bad | repetition (‘of-of-of’) emphasises | many people get scared at night |  |
|  | the fact that there are many aspects | (she uses ‘the’ and not ‘my’ |  |
|  | enough for her, even if she has seen |  |
|  | of her situation that she is scared | claustrophobia). This shows us she |  |
|  | nothing to be afraid of |  |
|  | about. | is familiar with fear. |  |
|  |  |  |
|  |  |  |  |  |
|  | (i) ‘sieve’ / ‘sprouting’ / ‘catches’ / | Metaphors give us a more vivid | Figurative imagery is used by the |  |
|  | ‘pinches’ / ‘climbs’ | understanding of how she is | writer to reveal the girl’s mental |  |
|  | (ii) the use of figurative language | feeling.eg trying to ‘sieve’ details | processes and the action. (eg |  |
|  | helps us imagine the pictures in her | suggests she is sorting through her | the alliterative ‘climbs closer’ as |  |
|  | mind | memories. | her room-mate slowly awakes). |  |
|  |  |  | Describing her fear as ‘pinching’ her |  |
|  |  |  | throat shows us she is physically |  |
|  |  |  | affected by her mental state. She is |  |
|  |  |  | very emotional. |  |
|  |  |  |  |  |
|  | (i) ‘like a rifle shot’ / ‘as if I’m | Similes help us understand what it | The similes help show there is |  |
|  | hearing’ | is that is creating her fear and how | nothing distinct about what is |  |
|  | (ii) comparing sounds to other | she is trying to strain to clarify the | happening to her which creates her |  |
|  | sounds | noise. | concern. Like her, we want to find |  |
|  |  |  | out what the sound is, as she ‘wills’ |  |
|  |  |  | herself to listen hard to the indistinct |  |
|  |  |  | sound. Shows she is determined. |  |
|  |  |  |  |  |
|  | (i) ‘but-my breath catches’ / ‘as if...I | The full-stops after ‘as if...I sit | The writer uses punctuation devices |  |
|  | sit up’ | up’ show she is thinking but then | (-, ...) to visually reinforce the |  |
|  | (ii) the dashes and dots show she is | suddenly decides to sit up in bed | uncertainty of the girl’s mind. It is |  |
|  | uncertain |  |  |  |
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|  | **Achievement** | **Merit** | **Excellence** |  |
|  | **Describe** | **Explain** | **Appreciate** |  |
| *Question 1* |  | and listen for the sound. This shows | as if her faltering thoughts are given |  |
| *continued…* |  | us she is alert and worried about | concrete shape on the page. |  |
|  |  | what the sound is. |  |  |
|  |  |  |  |  |
|  | (i)’Tired as I am, sleep eludes me’ / | The idea that the girl may have | Short sentences are commonly |  |
|  | ‘I stare wide-eyed into the dark’ / | many reasons to be afraid is | used in fiction to create tension and |  |
|  | ‘Silence’ | supported by the short sentences | the minor sentences such as the |  |
|  | (ii) short sentences show that the | as well as all the short paragraphs, | one word paragraph ‘Silence’ show |  |
|  | (2-5). | us her fear and also how she is |  |
|  | girl is tense |  |
|  |  | ‘jumpy’, quickly changing from one |  |
|  |  |  |  |
|  |  |  | point to the next. |  |
|  |  |  |  |  |
|  | (i) ‘I stare’ / ‘I curl’ / ‘I sit up’ / | First person narrative shows us the | First person narrative reveals the |  |
|  | girl is tense and not yet adult (“I curl | girl’s inner feelings to us (eg ‘I |  |
|  | ‘I reach’ / ‘I stumble’ |  |
|  | my knees into my chest”). | search for some mundane topic’/ |  |
|  | (ii) the writer writes as ‘I’ which |  |
|  |  | ‘I will my ears’ shows us she is |  |
|  | allows her to share her feelings |  | mentally disciplined). |  |
|  |  |  |  |  |
|  | (i)’What’s happening?’ | The vagueness of the when / | The writer’s use of the interrogative |  |
|  | (ii) the question makes us realize | who / where and what helps us | reinforces the idea that even all |  |
|  | nobody else knows what’s going on | understand that the girl is feeling | her room-mates don’t know what’s |  |
|  |  | lost. It also makes the reader want | happening. The lack of proper |  |
|  |  | to keep reading to find out some | nouns, names and specifics support |  |
|  |  | facts. | the idea that the setting is not at all |  |
|  |  |  | ‘grounded’ so like the girl we are |  |
|  |  |  | confused too. |  |
|  |  |  |  |  |
|  | ***LINES 14-34*** | ***LINES 14-34*** | ***LINES 14-34*** |  |
|  |  |  |  |  |
|  | Techniques to ‘involve the reader’: | Onomatopoeia helps the reader get | Using onomatopoeia gives readers |  |
|  | (i) ‘snick’/ ‘rustle’ /‘creaking’ | involved by suggesting the sounds | aural clues which allow us to ‘hear’ |  |
|  | (ii) giving the sounds helps create | that the girl is hearing. | the same sounds as the character. |  |
|  |  | They are all quiet indistinct sounds |  |
|  | the spooky sounds a haunted house |  |  |
|  |  | which support her uncertainty in the |  |
|  | may have |  |  |
|  |  | darkness. |  |
|  |  |  |  |
|  |  |  |  |  |
|  | (i) ‘shadows shoo me back’ / ‘the | Personification involves readers | The writer uses an extended |  |
|  | house is silent’ / ‘the kitchen is | because we can more easily imagine | metaphor or motif (the window |  |
|  | waiting’/ ‘the window lets in’ | the way she feels, and that there is | seemingly deliberately ‘lets in’ only |  |
|  | / ‘grateful lungs’ | something waiting to ‘get her’. | the ‘faintest’ light; the shadows |  |
|  | (ii) the writer makes it sound as if the |  | ‘shoo’ her back), by personifying |  |
|  |  | the house. This invites the reader |  |
|  | house is alive and scary |  |  |
|  |  | through all the text to feel, with |  |
|  | She is desperate for breath and is |  |  |
|  |  | the girl, that the house itself is |  |
|  | thankful to breathe |  |  |
|  |  | predatory, which makes the climax |  |
|  |  |  | when she is grabbed, even more |  |
|  |  |  | exciting. |  |
|  |  |  |  |  |
|  | (i) ‘by touch’ / ‘I whisper/ ‘ my hand | The writer uses a lot of active verbs | Sensory vocabulary is used a lot |  |
|  | finds the polished wood’ / ‘hairs | to help involve the reader in every | to make it easier for the reader to |  |
|  | prickle’ / ‘cold toes’ / ‘questing | detail of the action. | share the sensations. Our senses |  |
|  | fingers’ / ‘grope for’ / ‘callused’ / |  | of touch, sight and sound are |  |
|  | ‘a warmth against my cheek’ / |  | appealed to. Because the girl is |  |
|  | ‘gleam of eyes’ / ‘I suck the air’ |  | scared, many of these words have |  |
|  | (ii) there are many examples of |  | negative connotations (‘cold’ / |  |
|  |  | ‘callused’). |  |
|  | ‘sense’ words which involve us by |  |  |
|  | showing us exactly how the girl is |  |  |  |
|  | feeling in the dark |  |  |  |
|  |  |  |  |  |
|  | (i) ‘my pulse thunders’ / ‘pool of | Metaphors involve the reader | The use of metaphors gives the |  |
|  | light’ / ‘breath crushed’ | by allowing us to make a mental | reader involvement even if some |  |
|  | (ii) direct comparisons help the | picture. If you are very scared you | hyperbole is used. eg the girl’s |  |
|  | reader imagine the setting and the | can ‘hear’ your pulse in your ear- | pulse would not really ‘thunder’ but |  |
|  | action | drums so this image helps us get | the comparison helps the reader |  |
|  |  | involved but also explains how | understand her racing heart-beat. |  |
|  |  | scared the girl is. | Comparing the light to a ‘pool’ is |  |
|  |  |  | also effective as it helps us imagine |  |
|  |  |  | the shape which is supported when |  |
|  |  |  | the writer goes on to say the girl |  |
|  |  |  | tentatively ‘lowers’ her foot in the |  |
|  |  |  | ‘pool’. |  |
|  |  |  |  |  |
|  | (i) ‘I walk’ / ‘I lower’ / ‘I angle’ / | What the girl does and feels, we | Every paragraph from 7-12 has at |  |
|  | ‘I grope’ / ‘I struggle’ / ‘I can see’ / | share. The writer doesn’t distance | least one example of the 1st person |  |
|  | ‘I raise and lower’ | us by using the 3rd person style | singular pronoun ‘I’ and this way |  |
|  |  |  |  |  |
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|  |  | **Achievement** | **Merit** | **Excellence** |  |  |
|  |  | **Describe** | **Explain** | **Appreciate** |  |  |
|  | *Question 1* | (ii) we are able to follow the | but by using 1st person narrative | the writer encourages the reader to | |  |
|  | *continued…* | character because of the use of | we experience even small feelings- | identify with the girl and vicariously | |  |
|  |  | many ‘I’s | ‘hairs prickle on my neck’. | experience her fear as she stumbles | |  |
|  |  |  |  | about in the darkness. | |  |
|  |  |  |  |  | |  |
|  |  | Techniques used to help us | The girl is courageous enough to | The writer cleverly uses verbs to | |  |
|  |  | understand the girl’s feelings: | keep going even though she is really | help us understand that the girl is | |  |
|  |  | (i) ‘fumble’ / ‘finds’ / ‘fingers | scared and using many active verbs | feeling very uncertain, so we can | |  |
|  |  | shows she’s determined, as we | easily imagine her using touch, | |  |
|  |  | tracking up’ / ‘I angle’/ ‘questing |  |
|  |  | share her feelings by following her | guesswork and her imagination to | |  |
|  |  | fingers’ /‘I grope’ |  |
|  |  | progress in the blackness. | navigate her path in the dark (eg | |  |
|  |  | (ii) the girl is feeling as if she is blind |  |
|  |  |  | ‘the door waiting in my mind’). She | |  |
|  |  | but she also shows she has feelings |  |  |
|  |  |  | specifies ‘the fourth’ step, which is | |  |
|  |  | of courage by not wimping out |  |  |
|  |  |  | just what you would do if you were | |  |
|  |  |  |  | counting off steps in the dark. | |  |
|  |  |  |  |  | |  |
|  |  | (i) ‘The house is silent’/ ‘ My pulse | The tension the girl is feeling is | The use of short simple sentences | |  |
|  |  | thunders loud in my ears’ / ‘Not a | developed through the text by | (‘My questing fingers find the | |  |
|  |  | sound’ / ‘One winks’ | short sentences and paragraphs. | doorframe’), and 1-2 sentence | |  |
|  |  | (ii) short sentences show the girl is | Using the 2 words minor sentence | paragraphs show the reader that | |  |
|  |  | ‘One winks’, at the end, shows | the girl, though mentally uncertain, | |  |
|  |  | tense and nervous. |  |
|  |  | her feelings of sudden relief of | is deliberate, logical and thoughtful | |  |
|  |  |  |  |
|  |  |  | tension as that shows her attacker | in her actions. eg her hands are | |  |
|  |  |  | is a friend and she nods to him in | ‘extended’ to help stop her hitting | |  |
|  |  |  | recognition. | something in the dark. | |  |
|  |  |  |  |  | |  |
|  |  | (i) ‘I’ll find out. It’s probably nothing.’ | The use of direct speech shows | Having established that the girl is | |  |
|  |  | (ii) the girl shows she is not afraid | us that she is a confident enough | scared and thinks she has heard | |  |
|  |  | by being prepared to get up and | about her own abilities to investigate | gun shots, her decision to ‘find | |  |
|  |  | investigate | the sound by herself, and not call on | out’ and the reassuring comment | |  |
|  |  |  | a room-mate to help. | ‘It’s probably nothing’ to her room- | |  |
|  |  |  |  | mates show us that despite her | |  |
|  |  |  |  | genuine worries she is courageous | |  |
|  |  |  |  | enough to find out what the sounds | |  |
|  |  |  |  | are. | |  |
|  |  |  |  |  | |  |
|  |  | (i) ‘shadows seem to shoo me’ | Alliteration not only helps the | Using sibilance evokes the sound | |  |
|  |  |  | flow of the words but helps us | of a sinister ‘ss-ss’ but we learn | |  |
|  |  | (ii) the ‘ss-ssing’ sound suggests | understand how the girl felt about | that the girl’s inner feelings are | |  |
|  |  | ghostly noises | the shadows....she imagines they | mature enough to reject the ghostly | |  |
|  |  |  | are alive, sounding like snakes, and | shadows from her mind when the | |  |
|  |  |  | telling her to back away. | writer says ‘I push my way past | |  |
|  |  |  |  | them.’ She knows they are a ‘fancy’ | |  |
|  |  |  |  | to be ‘rejected’. | |  |

